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the-spot" artists. If Private B. loses a brass button, we not only read the whole story, but are shown a photograph of the missing button, with a sketch of its former site showing the lonesome buttonhole. Our fleets are followed by other fleets of dispatch boats, each for the gathering of naval war news for some important newspaper—one metropolitan daily even boasts a whole "flying squadron" of its own—and we have the whole story of the battle at once—indeed, sometimes before it happens. The worst feature of our present-day journalism is the gathering of news that isn't true—their deplorable proficiency in its manufacture.



BOOK NOTES.

R. H. Russell, New York, has recently issued another Phil May book, "Gutter Snipes," which is very interesting in its characterization of low street types. A somewhat extended review of his "Sketch Book" in the



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BRUSH AND PENCIL for June gave particulars of his personality and method of work. Phil May is one of the most talked-of illustrators in his types of people in London today, and his style, showing great breadth and vigor, is much copied by lesser lights in the illustration field. His "Gutter Snipes" show him at his best in catching the humor and pathos of everyday scenes.



The Illustrated Bible Company, Limited, of Amsterdam, is bringing out a remarkable edition of the Holy Bible. It is issued in parts, each containing photogravures from original drawings by celebrated artists. It is in large folio form. Walter Crane designs the cover, and the illustrations are furnished by such artists as James Tissot, who has made himself famous in this field; Puvis de Chavannes, Gérôme, Jean Paul Laurens and Constant, of the French School; Abbey, Burne-Jones, Alma Tadema, Dicksee and Swan, of the English School; Von Uhde, Liebermann, Klinger and Gebhardt, among the Germans, and many others. This edition of the Bible, from the forty pictures already shown, and its beautiful decorated text, promises to be unique in artistic excellence.



Among the illustrated art magazines, the *Artist* makes a very good showing. A recent number included in its contents a very interesting series of studies made by many of the well-known exhibitors of the Royal Academy. The Boughton sketch in this issue of the BRUSH AND PENCIL was one of them.



Sculpture, another new (to us) art magazine, is brought to our notice. It savors too much of the commercial, but may improve. It is somewhat like our *Monumental News*.



The *Chap Book* is becoming more "popular" by having timely articles illustrated mostly from photographs. It is to be hoped that its charming literary flavor will not be affected by this rather doubtful improvement.



The publication of "The Shadows of the Trees and Other Poems," by Robert Burns Wilson, which was announced by R. H. Russell, New York, this spring, has been delayed until the fall. The book will contain twelve beautiful illustrations from nature, by C. Grant La Farge, reproduced in photogravure. A special limited edition of the book will be issued, printed on Dickinson's handmade paper, and limited to 250 copies.